DEAR STEINA & WOODY,

I JUST RECEIVED THIS RELEASE AND THOUGH
STEINA MIGHT BE INTERESTED. THERE'S NOT MUCH
TIME LEFT, BUT IT SOUNDS LIKE IT COULD BE A GOO
SHOW

HERE'S SOMETHING FOR BOTH OF YOU, IF YOU
ALREADY KNOW ——— ICAP IS PLANNING A SER
INDEPENDENT VIDEO & FILM WORK THAT THEY INTEN
DISTRIBUTING BY CABLE. I THINK THEY PLAN ON
PAYING PRODUCERS 75% OF CABLE PAYMENT, BUT DON
QUOTE ME. SEND A DESCRIPTION OF THE WORK, LENGT
FORMAT, CREDIT, ETC. THEY WILL SET UP A
SCREENING DATE THEN LET YOU KNOW WHEN
TO SEND YOUR WORK IN........ SO MAIL INFO
TO → SUSAN EENIGENBURG
INDEPENDENT CINEMA ARTISTS & PRODUCER
99 PRINCE STREET
NY 10012
(212) 533-9180

AS FOR ME, I WAS EXCEPTED IN THE ITHA
VIDEO FESTIVAL. ANN EUGENIA VOLKES, ONE OF THIER
JUDGES ON THE SCREENING COMMITTEE, REALLY LIKED
MY WORK. SHE PLANS ON SHOWING THEM TO HOWARD
WISE, WHO HOPEFULLY WILL DISTRIBUTE THEM.......
BESIDES THAT, I'M PRESENTLY WORKING ON A NEW
PIECE WHICH I HOPE TO FINISH SOON.

BY THE WAY, I WAS SURPRISED AND
VERY HAPPY TO RECEIVE YOUR CARD. I HOPE YOUR
NEW HOME IS EVERTHING YOU WANT IT TO BE.......
ENJOY LIFE AND KEEP IN TOUCH...... I WISH
YOU BOTH MUCH HAPPINESS & SUCESS IN YOUR NEW
ENVIRONMENT.

Barbara Sykes

STUART SAYS
HELLO & GOOD LUCK.
(OVER)

HI— RECENTLY SEEDED THE WORLD WITH LETTERS. ONE LETTER WENT TO MY OLD & DEAR FRIENDS, KAS & EGLE GERMANAS WHO LIVE JUST OUTSIDE OF SANTA FE. IN THAT LETTER I MENTIONED THAT THEY SHOULD KEEP AN EYE PEELED FOR YOU & SAY HELLO IF THEY SHOULD CHANCE UPON YOU. I THINK THEY WOULD ENJOY YOU BOTH VERY MUCH... AND I RECOMMEND THEM TO YOU AS WELL. THEY ARE REAL GOOD PEOPLE. AT THE TIME I WROTE I COULDN'T SPELL YOUR LAST NAME RIGHT & I DIDN'T KNOW YOUR ADDRESS.... SO, IT DEFINITELY WOULD BE BY CHANCE THAT THEY MEET YOU. KAS IS AN ARCHITECT (YOU CAN FIND HIS BUSINESS NUMBER IN PHONE BOOK) & EGLE HAS BEEN TEACHING SCHOOL. IF ONE DAY YOU WERE IN THE MOOD, PERHAPS YOU COULD CALL KAS & ARRANGE TO HAVE LUNCH TOGETHER OR SOMETHI[NG]. TELL HIM I INSISTED THAT YOU GET TOGETHER.

LOVE, STU

QUOTABLES (from Unattributable Notables)

Let's call our topic "ARTIST AS CRIMINAL; ARTS ADMINISTRATORS AS D.A./PUBLIC DEFENDER". It's got controversy and glamor.

"THE ARTIST AS CRIMINAL" will not be mainstreamed; "the arts funder as public defender" must defend the new and unpopular...

Yes, art preceded NEA

Professional artists must outgrow contempt for amateurs, and maintain the love that is the mark of the true amateur in their work. And while they're at it, professional artists should outgrow their contempt for majority art.

I'm in a minority -- I'm an elitist.
I'm anti-elitist -- that means I have to accept you, right?

Great art has always been created on demand -- Sistine Chapel.
Hey, Mozart! I need some great music for dinner.

Cant't we get one specific issue we could all support?
How about health care for artists.
Can we all support health care for artists?

Business is business in business -- they play for keeps. They won't deal with the "morality" of arts administrators.

It's easier to defend the guy who did it -- he knows all the details. Artists do it.

I hope what happened to doctors when the system changed from county medical boards doesn't happen to artists. In those days, to study anatomy, doctors would turn graverobbers in order to find out the truth.

Artists love grantsmanship, it's creative. But let's admit it -- I'll match this grant with this other grant (which is really my own money) and also with these resources (I own a camera) -- it's all a fake.

True creativity in arts administration is spending money you don't have (as exemplified by Mary MacArthur).

"He who takes Uncle Sam's gold sells his soul to the devil."
- Nathaniel Hawthorne

Not "What is art?" But "What was art?"

Pleasure, escape, social information, ecstacy.

"Imaginary" needs? What's so imaginary?

Bob Holman
Poet and Performance Artist
New York, New York

In reaction to too many radical and unproven proposals for revision and adjustment of our national cultural policies, I would like to suggest some options which are more in line with the established fiscal policies of the current administration.(1)

I. Eliminate the erratic and inequitable program of individual fellowships, to be replaced by enlistment in a national art corps. Rate of pay and advancement are to follow that of commissioned officers in the military service(2), including benefits, leave, R & R, retirement, hospitalization, rotation to foreign duty at government expense, and free burial in a national cemetery. Funding for this program is to come from the budget for military bands(3).

(Ia. Cost of materials, tools, and furniture for artists and arts organizations to be reimbursed at the rates established by the Pentagon for procurement of these same items from the defense industry, e.g. toilet seats, $640; screwdrivers, $265; claw hammers, $435; plain round nuts, $2034 each.)

II. The art market is often criticized for elitism, inflexibility, centralization, narrow range of taste, and domination by fashion trends. The only real problem is that the market is overwhelmed by the glut of work produced by millions of eager artists. Based upon standard policy established by the department of agriculture, artists will be paid <u>not</u> to produce art(4).

III. Patterned after a White House proposal for divestment of the FHA, the US government should sell the National Endowment for the Arts into private ownership as a public corporation. Every professional, amateur, and popular artist would own a piece of the rock for $10 a share. This move would conflate the problematic divisions of public/private, artist/patron, administration/ constituent into congruent entities. In mythic embodiment of the artist's dream, we would literally be working for ourselves(5).

IV. Eliminate the word "Excellence" from our lexicon forever. We don't need the marble pedestals, satin cushions, velvet ropes, gold frames, ivory towers, crystal palaces and armies of palace guards required by its enforcement(6).

1. These are offered as provocative reflections of our contemporary social and cultural priorities.
2. Artists are "commissioned", too.
3. This is sort of an extended form of artist-in-residence, or rather, seeing the whole country as an artist colony. This seems to be a more appropriate form of colonialism than our government is currently exporting (and probably cheaper, too).
4. If these two propositions cover problems of individual support and the marketplace, then we can really concentrate on the functions, services, resources, and answerability of our major cultural institutions. Thus proposition III.
5. A similar offer was recently made by the ACLU toward purchase of the Justice Department. They were told it had already been sold.
6. 'Nuff said.

Jim Pomeroy
General Practitioner
San Francisco

Ljubljana, 21st of June 1980

Dear Steina and Woody,

Last summer, at the end of August we returned home and found your card with the new address. Wow, you are living in one of the most beatiful towns of the world. Congratulations! We wish we could join you.

How are you? What are you doing? Well, as many questions I put to you, you won't answer us. I hope this time you will because we need your help.

This comming September will pass few years since we

left the U.S. . It's few years since we last saw you. Long, long time.
Last year we were travelling around the U.S. trying to cure our nostalgic feelings. We made a large triangle: New York, Syracuse, Miami, San Francisco and back to New York. We stayed with all our relatives, friends and visited interesting places. We stopped at 14th street but the door was locked as usual. We would have come to Santa Fe if we would have known. We stayed in a motel in Albuquerque at the beginning of August last year. Not far from you ...
We were in Santa Fe in Aug 66 on

our wedding trips. We stayed there a few nights, we visited the famous architect Alexander Girard with his charming wife. They treated us for a summer opera...

Now we are looking for a job in the U.S. This time we would try to start in the west. Santa Fe would be just fine. Please ask your friends if anyone would need an experienced architect (44). For more information, a resume etc. send me the firms address. Please, take my desires seriously.

My girls are all fine. Susan is working in the nearby small hospital (60 beds) in the cardiac clinic. She feels

content there. Since her father died and they sold her home she is <u>less</u> nostalgic.

Monika is 13 and has finished 6th grade and first year of piano (just now she is playing Gliere: In the fields). She is an excellent pupil.

Katarina is 10 and requires a lot of attention (two hours a day). She is dislexic and the school program is tough.

The coming week starts the vacation and all of us will relax – especially Susan.

The recession is felt very strongly here: heating oil is not available, in the stores is no detergent, coffee. Thanks God we live close to Triest and are able to compensate.

Best wishes

Marko

Susan

AMY GREENFIELD

444 BROOME STREET
NEW YORK, N.Y. 10013
(212) 431-8499

July 17

Dear Steina,

I wrote you, but do simply not know if I mailed the letter.

I essentially said that I would like to exchange Videotape For a Woman and a Man (34 minutes) with you for From

I'm not precisely sure when I can get a new dub made, but I will as soon as I can, and I leave it to you when you can send me yours. Just after I saw you on Broome St I met with Gene Youngblood who will be showing Videotape For Women + Man in his Chicago course along with other work.

I sure feel better now than when I saw you. After writing my American Film article on video exhibition spaces in nyc (we sent them in a picture of All Vision) Robert + I went to New Hampshire and got away!! Which is more + more essential, even in some way or another when I'm in New York. But now I'm glad to be back, even in the heat, which must be excruciating for you. But I hope not.

I hope you can somehow see my newest tape — different than my previous work. Ricky Leacock has been doing camera for my tapes over the last year or so and it has been wonderful. His camera does something with video I've never seen before, but which I've wanted to aim at.

I'll be getting together a tour in California for winter or spring and when I do I'll write to find out if there's a possibility of a show in N.M. But I hope we'll be in contact before then. Give my very best to Woody and also to Steina.

Jim

P.S. If you have a new New Mexico tape using the N.M. environment with color, around 30 mins, which you think I'd like & you'd like to exchange, I'd consider that. I have an image of such a Steina tape. a min
~~which do you think?~~

October 14, 1981

Dear Sir,

I am the sole owner of Video Villa, Inc. located in Wilmington, Mass. Under serious consideration at this time is the opening of a second store.

I would appreciate receiving your wholesale price lists on pre-recorded movies on video cassette as well as any video accessories you may carry.

Please mail to:

EARLE C. HOPKINS, JR.
58 Old Lowell Road
WESTFORD, MA 01886

Thank you,

Earle C. Hopkins Jr.

A friend is an entirely different thing. I would be happy if we can have future exchange, and I'm sure I'll need your abilities, especially if you get the chips which can do slow motion, stop motion + reverse motion going. Are you still moving in that direction?

There's going to be a video issue of *Downtown Review* (who don't pay anything, so I don't write for them unless something comes up like this). I'll hand in the article + am almost assured it'll get published because they like my stuff.

Type the article up + send it back. Then I can correct typo's, etc, and put in anything you can't read.

Best to Wendy -

Love,

AMY GREENFIELD

135 ST. PAUL'S AVENUE
STATEN ISLAND, N.Y. 10301
(212) 727-5593

May 27, 1982

Dear Steina,

Finally. I've had it almost finished for a few weeks, but couldn't do the last re-check until last night. Well, I don't know if you'll agree with what I see in the tape. I think it's valid on several levels — as *my* interpretation, and this interpretation to show what complexity can be in a seemingly "simple" tape (not a simple-minded tape).

I ~~~~ changed a few of your "her" and "she" changes, to make the first part of the article make sense. The only "Steina" I put back was when you're referred to as the maker very specifically. I agree with your point.

The reason I said "360°" was I was thinking of the circumference ↻ rather than the volume. But put in 180° if you think it's more accurate. 360° makes people think of a circle more...?

So here's the bill. It's about half what I'd get from a magazine, but ~~that~~ has no validity.

A friend is an entirely different thing. I would be happy if we can have future exchange, and I'm sure I'll need your abilities, especially if you get the chips which can do slow motion, stop motion + reverse motion going. Are you still moving in ~~that~~ direction?

There's going to be a video issue of Downtown Review (who don't pay anything, so I don't write for them unless something comes up like this). I'll hand in the article + am almost assured it'll get published because they like my stuff.

Type the article up + send it back. Then I can correct typo's, etc, and put in anything you can't read.

Best to Woody -

Love,

[illegible]

State University of New York at Buffalo

DEPARTMENT OF THEATRE/DANCE

FACULTY OF ARTS AND LETTERS

1/30/80

Woody - Steina

I so deperatly hate good byes
that I really made no effort to
give you a farewell wish so instead
a note. I hope all is falling into place
nicely for you. I must admit the
art community suffered greatly by
the departure of its most colorful couple.
I am & will be working for the theatre
here until June or so. I've been
accepted to Hunter College in New York City
for September 80 - I'm not sure if
I'll be going with it or not at this point.
Violet and I are planning a show at
Hallwalls come March and I'm working
with Sally on a piece end of May at
the Center on Delaware (you remember, Media Studies
I have space in there?)
It looks as though ~~Ezat~~ artist
if any trite, over sexed, underpayed
wants to do any more operas in Santa Fe, I wouldn't ever
need to pack a bag. Seriously if you plane on a
major live performance or opera I would like to
be considered to perform. I'm applying for

201 HARRIMAN LIBRARY BUFFALO, NEW YORK 14214 TEL. (716)831-2045

CAPS, NEA, NYCA as an individule starving artist. The more performances for me the better. Sally is willing to document it.

All my love to you both let me hear from you.

Barbara Cason
295 Summer St
#5 Buffalo, NY. 14222

I would send you media gossip but I don't know any now!

July 1. 1982

Dear Steina,

Hi — I was sorry to have missed you in Buffalo but I never could reach you by phone (nor you me), and only managed to get over there once to look at old tapes at Media Study downtown.

I moved to New Haven in early June, and have spent the last month unpacking and unwinding, and--starting my thesis, which I'm due to complete by Nov. 1. Peter's not thrilled with his job, but it's an O.K. interim move for us, especially since we're close to N.Y.C. and to fishing. It looks like we'll get married sometime in November.

Before I left Rochester, Catherine Lord and I talked about possibly doing an interview for Afterimage with you and Woody. It would be good to get an update of both your work, and there are a lot of developments in video that you two have good perspectives on. What it involves, I know, would be that I'd have to see more of your tapes, especially the older ones. I should also get resumés and all that stuff. Would you be interested?

We'd also have to work out the logistics of when and where. I can easily get to N.Y.C, or I do plan a trip to Rochester in September some time to edit, and I'll definitely be going back there in November. That is, if you will be in Buffalo. Any suggestions?

The other thing I wanted to ask you about is my thesis. More specifically, will you be one of my "official" advisors? As you know, it doesn't require a lot of your time, and basically, I've put off asking because I'm chicken. The final project consists of ① a series of Articles for Afterimage. One is a review of the Chicago Video Show, which just closed at M.O.M.A. It had tapes in it by Dan Sandin, Phil Morton and Jane Veeder, and others, most of which was image processed stuff. there really is a very unique style out there. Also in the works in an interview with Gary Hill. ② the other part of the thesis is a videotape, which, right now, is in bits and pieces. It's about my grandfather - more specifically, about money and power, and how it is wielded. I'm trying to structure it very carefully, and have a lot to do yet. I'm using interviews, old footage, re-enactments

of events, with audio from old radio shows, plus narration.

Right now, I don't have access to an editing facility. (Peter and I started buying lottery tickets, so we can win and buy editing equipment dream on...) But I still have more to shoot and record (audio), and so I'll go to Rochester in late summer - early Fall to edit.

Meanwhile, the N.Y.S.C.A. writing grants have yet to be selected. I made some revision to the original proposal, which involves ① a history of image processing -- who did what, when, and catalogue of definitions; ② an attempt to differentiate among "image processing" people (which is an inadequate term, I know) the range of attitudes and ideas which inform their work; and ③ questions of audience.

There's one last question (to complete this bombardment!) I remember at one point you told me about someone in Germany experimenting with altered TV sets in the 30s. You said you had information somewhere on it. If you do come across it, could you let me know who it was, and where I might find out more

information about it? I would appreciate it very much.

I know you travel a lot, and may not get this right away. In any case, I look forward to hearing from you.

All the Best,

Cindy (Funlong)

New address:

30 Lyon St.
New Haven,
CT. 06511
(203) 865-5051

①

Lieber W. + S.

The adres for Artists in Berlin Programme is

Deutscher Akademischer Austausch dienst
Steinplatz 2, D-1000 Berlin 12
Telefon 31 00 030

But they also have an office in New York

German Academic Exchange Servi
535 Fifth Ave. Apt. 1107
New York N.Y. 10017
Tel. (212) 5990 464

Call them, because I think the aplications for 87 have to be in by Dec. 85.
I am sure they know you guys. René Block for instance seems to be the head of it (he was very close to Nam June Pa

(2)

About Munich. ~~th~~ I think it would be a great opportun. call my brother:

Niklaus Schilling
Widenmayerstrasse 1
8000 München 22
Tel. 089 22·48·73

You remember he makes feature films; lately he shoots it ~~direktly~~ in Video. He knows Woody and thinks that You ~~both~~ both are well known in ~~the~~ Germany. So I am sure that Franke has heard too.

Herbert W. Franke
Puppling / Haus 40
8195 EGLING (near Munich)
Tel. 081 71 18·32·9

He is involved with this Exp.-Lab. Video-Computer-Visuals of Phillips. Check it out man go there. You know everybody speaks english.

(3)

Adresses of Vienna people that know you and speak english perfectly (more or less than le...)

Walter Pichler
Tel. 52.01.85
Country Number 03154 7062
((by the way would be a nice excursion to go and visit him there), then I should say because in the area are quite a few, even Brig...

Heinzi Leitner (3-D)
Tel. 57·97·40 studio
or Mödling 902 26719 home

Brigitte King-Pluhar
Biberstrasse 22 (Top floor)
Tel. has just been changed
old № 52·32·23 (ask for new №)
sometimes she works at
Tel. 63.84.15
Country № on weekends is
03154 8705

Now you know that they would all like to see you very much. They will also get

You together with others
as it goes.
You might also remember
Max Peintner Tel. 52·28·33.
(between 12–13 h.)

Now at the Hochschule, were
Peter is, you should also meet
~~for~~ the Reders (Christian and Inge)
Both are teaching there. They
know everybody. But everybody
knows everybody, and it could
be that you just happen to
run into them all, if you go to
the right restaurant, all
sitting on one table,
talking of me, of course

Alfons

300 Glennwood Circle, #267
Monterey, California 93940
tel: 408-6495908 weekdays
408 423 6878 weekends

Dearest, carissimi Steinan and Bohuslav,

Like the old American song: "I'm in the army now...", and like my dear Iranian friend, Feri, who went back when

Shah → Egypt → died
Khomeini ← come ← Iran

and whose whereabouts, details of life/or death were a traumatic question one asked oneself, + suddenly she telephones + says: "Hello darrrling, how are you? I'm well, + am a Spy with Voice of America in Washington, D.C., I too am alive, and am not a spy, but are a language (Italian) instructor at the Defense Language Institute in Monterey. Tonight, as a treat, we get to see a film, or two, made by Jan Nemec from a certain country having to do with Steinan + Bohuslav/Woody, and Milos Forman. He lives here, the article in the local paper (the only thing I know about him) says his wife also is here + teaches. Tonight Matthew + I get to see him, hear him, + then see his films.

Matthew works in a gallery - americanissima, modernis-sima, and open to artisan as craftspeople. Bravo! We live in an apartment complex of 5 billion tenants, with no more than 0+ noise level, oak trees [cali-

fornia evergreen oaks, not very European, goddamnthem!, but quite charming in their native, modest state of dress. We work, return to cubicle, study + home-work just like a dutiful East-European citizen would do, except that we pay a huge, inflated rent and play country bumpkins on weekends (lo! thus the 2nd tel. no.) where as an example I "ploughed" with foot, hand + shovel a quite sizeable piece of lovely earth to plant my french + Italian seeds. Why plant boring celery if you have access to mache, chicory (red, from Verona), fennel from Florence? Matthew + I are living to struggle, as my ancient Italian friend (91 years old) exclaimed to illustrate a dream she had. Without the struggle, it would be a bloody bore! Imagine this tiny town, next to nowhere (100 miles or more from San Francisco), what would you do here? Become a Weston, a Morley Baer and take nature photos + architectural shots? I bet! But as they say, all the world is a village as big as a handkerchief, and I have always loved the provinces as well as the capitals. You dig into the local fauna + flora + find the universe, the cosmos; from the concrete to the universal Truth — we live, we laugh + joke (or so we hope every human does + did), we grow old, + die. Besides we have a marvellous maker of croissants here, a superb market that sells fish right from these waters, and all

those marvellous traumatised "foreigners" teaching at the Defense Language Institute. And we're surrounded by the "beauties" of central California.

So you must write. Phone when you get here to this area. I want to know:

a) What you've been doing since we left
b) What you will be doing, and where you're going
c) Would you like to visit us in the country, on a beautiful "spre[illegible] land" as the California peasants would have [illegible]d 50 yrs. ago, and relate to deer, mice, scorpions, swaying redwoods, and an unfinished house that w[illegible] be built when Rome will become like Boise Idaho. Question mark!

Would you like to write?
I miss you!
I think of you a lot, + say to myself, what dear, warm, human ~~people~~ I knew there, a crazy Czech and a very question-probing Icelander.
I do miss you. And send you much love. So does Matthew.

Cosimo

P. Scriptum: and Paul? our mutual dear friend.

MILLS COLLEGE OAKLAND, CALIFORNIA 94613

CENTER FOR CONTEMPORARY MUSIC

Dec 21 80

Dear Steina & Woody,

Have been trying intermittently to reach you by phone.

Dates that would work well for Mills would be around the weekend of Feb. 20. If that's impossible for you we could try to arrange another time, but things are dense.

We can offer a fee of $400.

CCAC (Calif. College of Arts & Crafts) would like you to do a talk or demo (before or after Feb 20 weekend) and could offer $125. That is via David Heintz, who teaches both at CCAC and at Mills.

Helene Fried, exhibition director of the SF Art Institute, might be able to arrange something there. She asks if you could send some xeroxes of info about your current projects. Easiest would be if you could send her such info directly:

S. F. Art Institute
800 Chestnut St.
S.F. CA 94109
(771-7020)

(I also spoke to George Manupelli, the "dean" there).

→

1

Woody & Steina

Sorry its been so long - been busy starting a new ensemble up here, writing scores and histories etc.
Enclosed find program from last June's concert - you'll find your names in the ~~each~~ acknowledgements on the back page.
I'm totally broke - I know I owe you money I worry about it alot - I also owe another $500 to other people from last years music expenses. I'll try and send you some ~~[illegible]~~ part of it around Christmas but if you really need all of it suddenly just call me and I'll borrow it from someone else.
I'm trying to get it together to do a record of my ensemble in the Spring and if I cant find a record company to put it out I'll take out another

It certainly has been a long time since we've shared immediate concerns. If I can scrounge some money I may try to drive out west this ~~[illegible]~~ summer (I have a car) & maybe I can stop by for a coupla days. (I've never been out west)
~~[illegible]~~

At any rate I hope that it will happen that you'll see my studio and activities some day. Tho I'm always freaking out in the moment if I look back it seems to have been a step by step progression from my concerns in Buffalo ~~and~~ to now. Not much has changed. I can also see that the ways in which my approach to music differs from all the dumb musicians and composers. is somehow rooted in that time in Buffalo however painful the transitions have been.

Please forgive me for being incoherent and morbidly sentimental but that's what happens when you're typewriter breaks down

ARNOLD

Dear Woody + Steina;

I want to Thank you for your hospitality when I stayed with you. I hope I didn't cut into your work too much. It was good to see you again woody, and Steina,... it was a pleasure to meet you. I wish I had had more opportunity to see more of your work perhaps later, on a larger monitor.

It's too bad this country is so big. It would be great to see more of you. My stay in Sante fe seems distant. Iowa is green. The insects scream 24 hrs a day. So far, I have taught one day - OK students, dull boring faculty. Hoping to meet others. The trip was beautiful. I've never been to the plains. I can imagine what it was like with indians and Buffalo. Now it's station wagons, trucks and corn. I keep thinking about your alternating field tape woody. Brilliant. It basically sums up the medium and perception in a single act. Who distributes it? I think students should see it. And I've yet to see all of the commission. Getting equipment is hard here, and you cut it off while ~~at~~ I was at your house.

those marvellous traumatised "foreigners" teaching at the Defense Language Institute. And we're surrounded by the "beauties" of central California.

So you must write. Phone when you get here to this area. I want to know:

a) What you've been doing since we left
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S.F. CA 94109
(771-7020)

(I also spoke to George Manupelli, the "dean" there).

→

As for me, I will be only in Mills from time to time as my stint here is ending, so you may want to make arrangements with other Mills Center staffers who remain after Jan 1.

Maggi Payne } 430-2189
Nick Bertoni }

David Heintz 430-2335
Jane Dobson

Fri [illegible]

Mills C. Tape Ctr 415 635-7620

... but I hope to reach you by phone anyway.

All the best, to you both –

David (Behrman)

John Calvelli
office Dave Ross: 415-642-1636
home 415-931-3847

Univ. Art Museum
2625 Durant Ave
Berkeley 94720

M. 1 4 o'cl P.M.

Descrip.
Picture
[illegible]

— 2/5 —

– GESI –

Dear Noody

I want to thank both of you for this beautiful gesture but of course it was opened at precisely the right spot (which I find typical Steiner) while Nam June is the weight on the pendulum she is the cutting knife of the birthday cake. Anyway it was clear immediately that the left brain can contain speech only as long as one writes with the right hand. So I moved the book over from bed to table with my left hand and at that moment I had the following profound revelation

The evolution of the brain could be different from the general darwinian theory of evolution insofar that it might well be accumulatory ~~agnumalatory~~, since however the progress, the old could continue to exist as a foundation in the same way as history exists or architecture. The destruction of the foundation crumbles the rest, as the breeding of my rabits proved, but in fact we proved to one another, since I discovered the nearly ~~tu~~ mored exagoration of bycameral brain in ~~linguistic~~ linguistic Buffalonians. After all culture might be completely artificial, just a layer.

It was nice to have both of you around. You should do it more often. Alfons

Dear Woody + Steina;

I want to Thankyou for your hospitality when I stayed with you. I hope I didn't cut into your work too much. It was good to see you again woody, and steina,... it was a pleasure to meet you. I wish I had had more opportunity to see more of your work ~~-~~ perhaps later, on a larger monitor.

It's too bad this country is so big. It would be great to see more of you. My stay in Sante Fe seems distant. Iowa is green. The insects scream 24 hrs a day. So far, I have taught one day - OK students, dull boring faculty. Hoping to meet others. The trip was beautiful. I've never been to the plains. I can imagine what it was like with indians and Buffalo. Now it's station wagons, trucks and corn. I keep thinking about your alternating field tape woody. Brilliant. It basically sums up the medium and perception in a single act. Who distributes it? I think students should see it. And I've yet to see all of the commission. Getting equipment is hard here, and you cut it off while ~~at~~ I was at your house.

So I need to start working on getting equipment access and re-do the soundtrack to Fugue. There are ~~some~~ other projects too. I keep wondering why I'm in Iowa. I can't believe it. Actually it looks like New Jersey accept for the screaming insects.

Keep in touch. If for any reason you would want to call: 319-338-6585

Regards

Scott Rankin

Note: This CARD CAN BE PLAYED WITH ....

⊛ P.S. I'll "Fix" you up at the "Chelsea" HA.

To Dear Steina and Woody

How wonderfull to see you both ---- and what an extraordiney home you have created.

I wish we could have stayed longer but I had to be in New york this weekend. and you had your "gathering" any how. (Gene is indeed in Love & it's very becoming to him.)

NeverTHELESS

I wish you were still in New York. I hope you'll stop by N.Y.C.: AND maybe some day I'll get back to Santa Fee... Till THEN ⊛

only Love to all
Shirly

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MANIFESTATIONS INC. CARLSBAD. CAL

1

Woody & Steina

Sorry its been so long - been busy starting a new ensemble up here, writing scores and histories etc.
Enclosed find program from last June's concert - you'll find your names in the ~~[illegible]~~ acknowledgements on the back page.
I'm totally broke - I know I owe you money I worry about it alot - I also owe another $500 to other people from last years music expenses. I'll try and send you some ~~[illegible]~~ part of it around Christmas but if you really need all of it suddenly just call me and I'll borrow it from someone else.
I'm trying to get it together to do a record of my ensemble in the Spring and if I cant find a record company to put it out I'll take out another

student loan next ~~year~~ fall and put it out myself like Ernie Gusella did.
I'll try and record ~~the~~ 8 track here and maybe I can mixdown at ZBS.
I have a huge loft filled with disembowled instruments – it looks like your loft when you first moved to Buffalo. The music has taken on its own momentum – a system is emerging which makes possible scores and more specific imaginings and I'm happy about that.
I'm also starting to work with a huge church pipe organ since the stops are all tuned to a harmonic of a fundament so if you forget the keyboard and just play the stops while holding down a key you can play melodies in the

harmonic series. Maybe my ~~second~~ record will be pipe organ at a Cathedral with two oboes!
Alvin is very nice to me tho we're from different worlds in many ways. He has an interesting mind that seems to always find the important details & concepts and discards the rest. Like many ~~of~~ artists he is more interesting that his music!
I guess I realize that the distances between us are getting wider than merely Ct. to New Mexico. I ~~[illegible]~~ felt when I talked to {Sferra} last time that Its been a long time since we really had any idea what the other had been doing. I hope that the differences in materials doesnt ~~[illegible]~~ ~~[illegible]~~ create any barriers or boundaries.

It certainly has been a long time since we've shared immediate concerns. If I can scrounge some money I may try to drive out west this ~~[illegible]~~ summer (I have a car) & maybe I can stope by for a coupla days. (I've never been out west)

~~[illegible]~~

At any rate I hope that it will happen that you'll see my studio and activities some day. Tho I'm always freaking out in the moment if I look back it seems to have been a step by step progression from my concerns in Buffalo ~~and~~ to now. Not much has changed. I can also see that the ways in which my approach to music differs from all the dumb musicians and composers. is somehow rooted in that time in Buffalo however painful the transitions have been.

Please forgive me for being incoherent and morbidly sentimental but that's what happens when you're typewriter breaks down

ARNOLD

May 25

Dear Woody and Steina,

I just wanted to let you know what an enjoyable time I had with you both. I'm sorry I couldn't have stayed longer to see the countryside. I do hope I will be able to return soon. Sorry to have left you with the "last detail". Pat seemed to think it wasn't to much trouble BUT WHAT DOES HE KNOW. He probably won't even buy songs ~~for~~ when he buys his editing system with that meager salary he got. Just kidding! No, I don't hold grudges ha, ha, ha . . . . . ha.

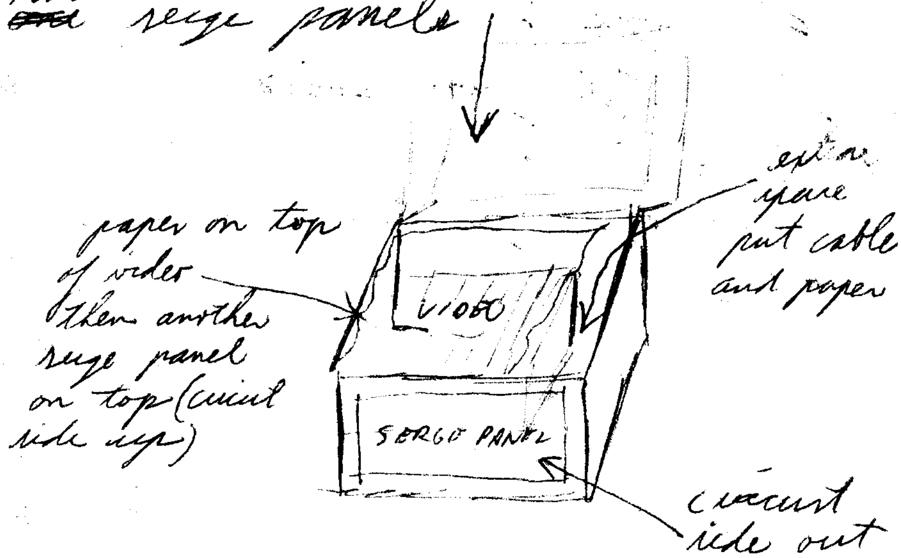
Perhaps Installation Inc. should ~~should~~ send out flyers of some sort for the next show at the Hudson River Museum

Here are some other things which are better listed.

1. Woody, what should I do about your power supply? send you money or what?
2. Are you going to send me the military manual books or, if not, write me and send the title(s).
3. I will be sending you copies of Videograms, Happenstance and Primarily Speaking around July 1.
4. PACKAGING (OVER)

aluminum case goes in large cardboard box with newspaper stuffed around edges etc. UPS will not ship it without the cardboard box.

Inside the aluminum box goes the video card rack (Elizabeth has two cards which you can stick in it too); ~~the power supply~~ and ~~one~~ TWO serge panels



The other serge panel and power supply go in the long box that has the foam peanuts in it.

Send it regular UPS. I can't afford air.

DON'T FORGET MY LOS ALAMOS MAGNETS!

Help stamp out conceptual kitsch!!!!

Best Always.
Gary

(HLL)